London Art History Society

Affiliated to Birkbeck Department of History of Art

Review 2018

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From the Editor

This year we are marking fifty years of the Department of History of Art at Birkbeck with two articles by Francis Ames-Lewis and Leslie Topp.

However, to start with, Jacqueline Cockburn looks at the dawn of Spanish art after the Reconquest, particularly mudéjar architecture and decorative arts. Clare Ford-Wille considers Lorenzo Lotto's portraits. The current restoration project of Sir James Thornhill's Painted Hall at the Old Royal Naval College in Greenwich is discussed by Anna Mason. Jane Williams discovers the often-overlooked mosaics in the National Gallery, and others in London by Russian émigré mosaicist Boris Anrep. And, Renzo Piano's contributions to the cityscapes of Paris, Berlin and London are discussed by Chris Rogers.

The winner of the 2017 London Art History Society Prize for the Best Modern Period Masters Dissertation at Birkbeck, Sunil Shah, discusses issues raised by a recent ground-breaking exhibition curated by Okwui Enwezor.

Sadly, Anne Scott, a former Chair of the Society and member of the Review Editorial Panel, died last year. I would like to pay tribute to her for the huge contribution she made to the Society and the *Review*.

I would like to express my appreciation to our contributors for their articles, to the National Gallery and other organisations for their help, and to my colleagues on the editorial panel.

Barrie MacDonald

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FRONT COVER: Mosque-Cathedral of Córdoba. Photograph © Ian Cockburn

The Reconquest of Spain and the dawn of the Golden Age

Jacqueline Cockburn

The year 1492 marked the end of nearly eight hundred years of Islamic rule in the Iberian Peninsula, and the beginning of a very different era, infamous for its fanatically-enforced Christianity. It was the year that the Nasrid Sultan, Boabdil, surrendered the city of Granada to the Catholic Monarchs, Ferdinand and Isabella. It was also the year that the same two visionary monarchs sent Christopher Columbus on the epic voyage that resulted in the discovery of the New World, bringing unprecedented wealth to the newly-created Christian kingdom of Spain, and thus heralding the beginning of Spain's 'Golden Age'. One of the ways this Golden Age manifested itself was through a new flowering of Spanish art, marking a distinctive break from the largely non-figural decorative programmes of Islamic al-Andalus, and from the Reconquest period hybrid style now known as 'mudéjar'.

The material culture of the Umayyad Caliphate

A few carefully selected examples illustrate the arc of development of material culture in the Iberian Peninsula, from the height of Islamic control of al-Andalus, to Catholic religious art at the dawn of the Spanish Golden Age. The Great Mosque of Córdoba, known in Spanish as the 'Mezquita', commenced in 785 by the first Umayyad Emir, Abd al-Rahman 1, was completed in 987 by the Grand Vizier, al-Mansur. This stunningly beautiful mosque became the inspiration for all future Moorish architecture, and thus also for much of the mudéjar architecture that marked the gradual transition from Muslim to Christian control of the peninsula (Front Cover). Its characteristic horseshoe arches with their alternating red brick and ashlar voussoirs were the most easily recognisable feature replicated in the later architecture of the Caliphal period up to its collapse

Fig. 1: Church of Cristo de la Luz, Toledo. Photograph © Ian Cockburn

Fig. 2: Patio de las Doncellas, Alcázar of Seville. Photograph © Ian Cockburn

in 1031, and by the subsequent Taifa kingdoms, who sought to emulate the architectural glories of the Umayyad Caliphate.

Only the invasion of the ascetic Almohad Muslims from the Maghreb, in the mid-twelfth century, brought a noticeable change to a more severe, centrally-planned architecture, pre-figured in their foundational mosque at Tinmal, in the Atlas Mountains. However, it appears even they were eventually seduced to some extent by the more hedonistic aspects of Andalusi life, judging by the elaborate decorative arches of the Patio del Yeso in the Alcázar of Seville, the only remaining example of Almohad palace architecture in al-Andalus.

While much of the Andalusi Muslim material culture was destroyed during the Reconquest, sufficient examples of their architectural achievements survive to give us a clear idea of the range and beauty of their built environment, at least at the level of mosques, fortresses and palaces, as well as a few surviving examples of their many thousands of Arab baths.[1] Most of their great libraries were burnt or otherwise destroyed, though in the earlier stages of the Reconquest a few wiser, perhaps more cultured Christian kings took great pains to preserve these reservoirs of ancient knowledge, combined with Arab scientific and philosophical advances, even having them translated into Latin and thus helping further the development of Western secular thought.

Fig. 3: Cap of Fernando, Infante de Castilla, Las Huelgas Monastery, Burgos. Photograph from Vestidura ricas: el Monasterio de las Huelgas y su época, 1170-1340 *(Madrid: Patrimonio Nacional, 2005)*

Mudéjar architecture and crafts during and after the Reconquest

As the Christians gradually pushed their way southwards, capturing Toledo in 1085, the Umayyad capital of Córdoba in 1236, and the Almohad capital of Seville in 1248, they destroyed a large part of what they found, especially the mosques and the Arab baths, which the less hygiene-conscious Christians mistakenly considered to be dens of iniquity. Some important examples of the baths survived, as did many of the Moorish fortresses, which were of more obvious use to the Christians. Many mosques were initially preserved and converted for use as churches, though most were eventually demolished and replaced with Gothic, and later, Renaissance buildings.

Amongst the few survivors we see of early examples of mudéjar architecture is the Church of Cristo de la Luz in Toledo, formerly the mosque of Bab al-Mardum (Fig. 1). This small, neighbourhood mosque was built around 999, but following the loss of Toledo to the Christians, it was converted into a church in 1087. The apse extension was built to emulate exactly the Moorish style of the original mosque, itself echoing key elements of the Great Mosque of Córdoba, such as the horseshoe arches and the experimental interior structure of the multiple domes.

On other occasions, the Christian conquerors built whole new palaces in the Andalusi style, the most exquisite and large-scale example being the mudéjar palace built in the Alcázar of Seville, between 1364 and 1366, by King Pedro I of Castile (Fig. 2). It is clear that many of the Christians admired and coveted the architecture of the defeated Muslims.

That instinct was not confined to architecture alone. Luxurious silk textiles and exquisitely carved ivory caskets and pyxides were also produced under Royal licence during the hundred years of the Caliphal period, and their production was continued by some of the subsequent Taifa kingdoms. Those that survive provide clear evidence of the exceptionally skilful craftsmanship involved in their production, as well as the range of decorative programs employed. They also show that, contrary to popular belief, figural representation was not prohibited under Islam, except in a religious context such as a mosque or a Koran, though it did remain largely the preserve of princes.[2]

There had been a thriving silk industry in al-Andalus since the Muslims introduced silkworms from China in the mid/late eighth century, and silk textile production and trade became an important part of the Andalusi economy. These luxury textiles were much admired and desired even by the Christian nobility, despite decorative programmes and calligraphy that were specifically Islamic. The tombs at the monastery of Las Huelgas in northern Spain contained many examples of royalty and senior clergy buried in Andalusi silk garments, their coffins also lined with Andalusi silk textiles (Fig. 3).[3]

Exquisite carved ivory caskets and pyxides (cylindrical boxes with separate lids), also a renowned Andalusi speciality, were secular items given as personal or diplomatic gifts by the Muslim nobility. These contained Islamic paradisiacal imagery, with members of the royal family, musicians, hunters and animals, as well as inscriptions praising Allah. Despite this, a number of them ended up as Christian saints' reliquary containers in cathedral treasuries in the north of Spain, further examples of the porous religious and cultural borders between the Muslim and Christian communities (Fig.4).[4]

The beginnings of the Golden Age

In contrast with the pre-Reconquest era, Spanish art from the sixteenth century was represented increasingly by figurative, and especially religious painting, significantly influenced not only by the religious art of the Italian and Northern European Renaissances, but also by the triumph of the Catholic Monarchs and their close relationship with the Church. In 1478 the Inquisition was established to promote and protect the religious purity of Spain. Its remit eventually extended to enforcing religiously acceptable criteria for the content and style of paintings, informed to a large extent by the guidance issued by the twenty-fifth and final session of the Council of Trent in 1563. Many of the great mystics of the Counter-Reformation were Spanish: Saint Teresa of Avila, Saint John of the Cross and, of course, Saint Ignatius de Loyola, founder of the Jesuit order. Painters such as Ribera, Zurbarán and Juan Sánchez Cotán painted miracles as required. Polychrome sculptures in all their gruesomeness reinforced the dominance of the church.

El Greco (1541-1614), on the other hand, defiantly took on the church, the King and the Inquisition. In 1576 he had fled Rome, after a verbal attack on Michelangelo, and made his home in Toledo in Spain, which was still considered provincial, yet was also the heart of a huge empire stretching from Manila to Mexico, and in the grip of a burning and bourgeoning

Fig. 4: The casket of Leire, c. 1004-1005. Carved ivory panels, 22 x 35 x 22 cm. Museo de Navarra, Pamplona. Photograph © Barrie MacDonald

Christianity. His defiance did not serve him well and he eventually died in debt and cast out.[5] By contrast, Velázquez (1599-1660), who had also spent time in Rome had a patron, Francisco Pacheco, who worked directly for the Inquisition, checking that the correct message was sent out through devotional works.

Conclusion

Philip II moved his court from Toledo to the new capital of Madrid in 1561, and new Hapsburg kings ruled the Court and the Country. Spain had its own Renaissance in music, literature, theatre, painting, sculpture and architecture. Still life paintings, which hung in kitchens, blatantly displayed the riches which poured in from the New World. The cultural and gastronomic world of Spain was depicted in gold and silver, tomatoes and chayotes, glassware and pottery, marzipan and melons – a feast for the eyes of those who could afford them. The flowering of The Golden Age of Spain over nearly two centuries brought immeasurable cultural wealth. Theatrical performances showed all-powerful Kings and Dukes whose messages followed honourable codes. Cervantes' picaresque hero, Don Quixote, scoured the land to uncover what he thought was real in a new and confusing world. The Golden Age of painting and sculpture tells its own story of a determinedly Catholic country, rich and poor, devout and exuberant.

Dr Jacqueline Cockburn lectured at Birkbeck, University of London from 1997 to 2013 concentrating on European art 1790-1950 but also running undergraduate programmes in 'Spanish art'. She also taught at MA level and ran the PhD writing groups. She is now a freelance lecturer working at the V&A, Christie's Education, The Arts Society and other institutions. She is co-director of Art and Culture Andalucía (www.artandcultureandalucia.com) and runs residential courses in Spanish art in Spain. As a fluent Spanish speaker she has published translations of Spanish songs and contributed to publications on Garcia Lorca, the topic of her PhD.

Notes

1 For an introduction to Islamic architecture in Spain see Marianne Barrucand and Achim Bednorz, *Moorish architecture in Andalusia* (Cologne: Taschen, 2007).

2 For an introduction to the Islamic arts of Spain see *Al-Andalusi: the art of Islamic Spain*, edited by Jerrilynn Dodds (New York: Metropolitan Museum of Art, 1992); and Mariam Rosser-Owen, *Islamic arts from Spain* (London: V&A Publishing, 2010).

3 For an introduction to cross-cultural artistic influences in medieval al-Andalus see Jerrilynn Dodds et al, *The arts of intimacy: Christians, Jews, and Muslims in the making of Castilian culture* (New Haven, London: Yale University Press. 2008).

4 Julie A. Harris, 'Muslim ivories in Christian hands: the Leire Casket in context' in *Art History*, Vol. 18, No. 2, June 1995 (Oxford Blackwell, 1995').

5 For an excellent recent publication on El Greco see *El Greco of Toledo: painter of the visible and invisible*, edited by Fernando Marias (Madrid: Ediciones El Viso, 2014).

Lorenzo Lotto and his portraits

Clare Ford-Wille

Although Lorenzo Lotto was born in Venice around 1480, most of his life was spent working in other parts of northern Italy and for varied patrons. It is interesting to ponder what effect these experiences may have had on his work as an artist and indeed on the important place which portraiture seems to have had in his career. From his twenties until the last decade of his life Lotto painted portraits of unusual immediacy and intensity which have few parallels. This not only applies to his work as a painter of portraits of such character and sometimes quirkiness, but also to similar traits seen in the religious figures which occupy his imposing altarpieces. One only has to recall the alarmed gaze of the Virgin, not to mention that of the cat, in Lotto's *Annunciation* in Recanati or of all the figures in the *Mystic Marriage of Saint Catherine with Donor Niccolò Bonghi* from Bergamo.

It will therefore be a pleasure to anticipate the forthcoming exhibition this autumn at the National Gallery, which will focus for the first time on Lotto as a portraitist. The exhibition, shared with the Prado in Madrid, will be held in the Ground Floor Galleries. The publicity mentions a renewed study of Lotto's

Fig. 1: Lorenzo Lotto, Portrait of a Young Man, *c.1500. Oil on panel, 34.2 x 27.9 cm. Accademia Carrara, Bergamo*

Fig. 2: Lorenzo Lotto, Portrait of Lucina Brembati*, c. 1523. Oil on panel, 52.6 x 44.8 cm. Accademia Carrara, Bergamo*

account books and diary and the fortunate survival of such documents can be illuminating.

It is likely that the *Portrait of a Young Man* from the Accademia Carrara in Bergamo may well be the earliest of Lotto's portraits and there is a temptation to think that this might be a self-portrait; but there is nothing to support this (Fig. 1). Nothing is known of its early provenance. When it was part of the nineteenth-century Lochis Collection, it was attributed to Hans Holbein and then to Jacopo de' Barbari. Finally, in 1897, the attribution to Lotto was suggested. This portrait may hold the key to Lotto's early training and influences in Venice. Vasari states that Lotto adopted the styles of first Bellini, then Giorgione; but as far as Lotto's portraits are concerned, Vasari cannot be relied upon. Lotto's portrait is closer to Antonello da Messina's *Portrait of a Young Man* in the National Gallery or portraits by the little-studied and underrated Venetian painter Alvise Vivarini, for example his *Portrait of a Man*, dated 1497, also in the National Gallery. Both these portraits have the same intense dark background and direct gaze shared with Lotto's young man. However, in Lotto's sitter there is something rather more compelling in the distinctive hooded-eyed, slightly nonchalant stare, which distinguishes Lotto's early portrait from those of his contemporaries.

Another early portrait by Lotto, the *Portrait of a Man*, from the Uffizi Gallery is dated about six years later. Again the man's head is full-frontal, fixed on the viewer, but he has a more open look with a hint of a smile on his lips. This may have been painted in Recanati, where Lotto travelled in the autumn of 1506. Earlier in the same year Lotto had painted his second securely-dated altarpiece, the *Assumption of the Virgin with Saints Anthony Abbot and Louis of Toulouse* from Asolo Cathedral. This beautiful work does not include a portrait as such, although the individuality and realism of the three figures is portrait-like. There has been much debate about the iconography as it was not originally intended for the Cathedral in Asolo, dedicated to the Virgin of the Assumption, but was painted for a confraternity, the Scuola di Santa Maria dei Battuti. This altarpiece is certainly reminiscent of Giovanni Bellini's altarpiece of *The Madonna in Glory with Eight Saints*, originally in Santa Maria degli Angeli on Murano, since transferred to San Pietro Martire and currently in restoration, which was formerly thought to be an influence upon Lotto; but now the Bellini is thought to be five or so years later than the Lotto. It will be particularly interesting to see what the catalogue of the National Gallery exhibition has to say on this matter.

Another painting, not obviously a portrait, is the luminous *Allegory of Virtue and Vice* from Washington, which originally served as a cover for the early portrait of Lotto's Treviso patron, *Bishop Bernardo de' Rossi* from Naples. These fascinating 'covers' to portraits have often been lost or, as in this case, separated in different collections, so the opportunity to bring them together is exciting.

From Recanati, Lotto was called to Rome in 1508 where he was paid for work in the Vatican, of which there is no trace. He is likely to have left Rome at the end of 1509, by which time Raphael and Michelangelo were fully employed there. From 1511 for the next two years Lotto was back in the Marches, in Jesi and Recanati, but then he arrived in Bergamo in 1513, where he would stay until 1525. These years were filled with important religious commissions including the exceptionally large altarpiece for the Dominican Church of Santo Stefano, Bergamo (now in the Church of San Bartolommeo). By 1525 Lotto was in Venice where he stayed until 1535. He then spent the remaining twenty years of his life mainly in the Marches, only returning to Venice for just over two years during the 1540s.

The majority of his portraits from the 1520s represent a significant development and complexity in Lotto's portraiture. The 1523 *Mystic Marriage of St Catherine with Donor Niccolò Bonghi* is innovative in the placing of the donor directly behind the Virgin's chair. Bonghi stares out at us, almost diverting our gaze from the religious figures of the Virgin and Child, Saint

Fig. 3: Lorenzo Lotto, Triple Portrait of a Goldsmith*, c. 1525-35. Oil on canvas, 52 x 79 cm. Kunsthistorisches Museum, Vienna*

Catherine and an angel, at whom the Virgin and St Catherine also stare intently; St Catherine with an intriguing side-long look. It is this realism and lack of idealism which give a unique immediacy to Lotto's portraits and to his religious commissions. Other portraits date from Lotto's Bergamo years, including the National Gallery's double portrait of the physicians *Giovanni Agostino and Niccolò della Torre*, (signed and dated 1515), the *Portrait of Lucina Brembati* (Fig. 2), some years later, and the *Triple Portrait of a Goldsmith* (Fig. 3), which was once owned by Charles I and may have inspired Van Dyck's *Triple Portrait of Charles I* in the Royal Collection.

The *Portrait of Lucina Brembati* from the Accademia Carrara in Bergamo returns to the bust-length format and includes various symbolic references to this noble sitter's identity, from the Brembati family device on the signet ring on her finger to the crescent moon which includes 'CI'. Combining these letters with the Latin and Italian word for moon reveal the sitter's name: 'LU-CI-NA'. Furthermore, this may refer to the goddess Lucina, a name sometimes also used as an epithet for Juno, who was the protectress of women in childbirth. Lucina Brembati's right hand, placed upon her stomach, suggests her pregnancy.

Lotto's *Triple Portrait of a Goldsmith* from the Kunsthistorisches Museum in Vienna is most unusual, but the sitter cannot be identified with certainty. However, Lotto's account books and his will of 1546 refer to his fondness for jewellery and goldsmith-work, as well as referring to his friendship with goldsmiths, in particular Bartolomeo Carpan, who had a workshop in Venice and also ran a business with his brothers Antonio and Vettore in his native Treviso. A sensible proposal is that Lotto's portrait may be a comment upon the *paragone* debate as to the relative merits of painting and sculpture. After all, a goldsmith's craft is allied to that of a sculptor.

Two portraits of married couples, *Marsilio Cassotti and his wife Faustina* (1523) (Fig. 4) from Madrid and, from St Petersburg, the contemporary *Portrait of a Married Couple* also reveal Lotto's compositional ingenuity and his continued intensity of expression in his sitters. The former portrait must represent a marriage and as such is most unusual in Italian iconography and may have been inspired by a northern example. The latter, according to recent research, may represent Marsilio Cassotti's older brother, Giovanni Maria and his wife Laura Assonica.

Fig. 4: Lorenzo Lotto, Marsilio Cassotti and his wife Faustina*, 1523. Oil on canvas, 71 x 84 cm. Museo Nacional del Prado, Madrid*

Fig. 5: Lorenzo Lotto, Portrait of Andrea Odoni*, 1527. Oil on canvas, 104.6 x 116.6 cm. Royal Collection, Hampton Court Palace*

From Lotto's return to Venice is the familiar 1527 *Portrait of Andrea Odoni* from the Royal Collection, the only portrait mentioned by Vasari (Fig. 5). This, together with the mysterious 1532 *Portrait of a Young Man with a Lizard* from the Accademia in Venice, are two of Lotto's most dynamic and ambitious portraits which include a number of still-life items referring to their aspirations as collectors.

The portraits from Lotto's later career, mainly in the Marches, revert to less expansive and simpler compositions, but the immediacy and intensity is undiminished, as in the *Portrait of an Architect* from the Alte Nationalgalerie, Berlin or the endearing and sensitive *Portrait of a Man with a Felt Hat* from the National Gallery of Canada. The National Gallery exhibition will be a much needed opportunity to reappraise Lotto's outstanding contribution to portraiture.

The catalogue for this exhibition was not available at the time of writing this article.

Lorenzo Lotto Portraits is in the Ground Floor Galleries at the National Gallery, London, from 5 November 2018-10 February 2019.

Clare Ford-Wille is an independent art historian and lecturer, who has lectured on European art, architecture and sculpture for more than thirty years, primarily for University of London, Morley College, The City Literary Institute, the V&A and other museums and art galleries, and also leads study tours to Europe. She is an Associate Lecturer at Birkbeck, and is Vice-President of The London Art History Society.

Sir James Thornhill's Painted Hall in Greenwich revealed

Anna Mason

The Painted Hall in Greenwich is undergoing one of Europe's most ambitious open conservation projects, supported by the Heritage Lottery Fund. A team of international conservators, led by Sophie Stewart and Stephen Paine, are conserving over 40,000 square feet of this astonishing Baroque interior under the watchful gaze of thousands of members of the public who are invited to climb the scaffolding and explore the painted ceiling at close quarters (Fig. 1). This surreal but rewarding experience provides a unique insight into the working techniques of eighteenth-century mural painters and the essentially collaborative nature of the enterprise, drawing on many different craft skills including masonry, carpentry, plastering and gilding.

Designed by the artist Sir James Thornhill and executed over a period of nineteen years (1707-1726), the painted interior is a celebration of the Protestant Succession and Britain's aspiration to rule the waves. It was once the centrepiece of the Royal Hospital for Seamen, a charitable institution founded by Mary II and William III in 1694 to care for sick and injured naval veterans, known as Greenwich Pensioners. Situated on the banks of the River Thames at the gateway to London and 'in the View of all the World'[1], the architecture of the site is one of the finest ensembles of Baroque buildings. Masterminded by Sir Christopher Wren, assisted by Nicholas Hawksmoor, the four great courtyard blocks, twin domes and receding colonnades combine to create a sense of theatre and spectacle, especially when approached from the river.

Both the palatial-style architecture and the elaborate allegorical murals had a political as well as a charitable purpose. Hawksmoor articulated this clearly in 1728 when he wrote a defence of the Hospital's escalating costs, reminding readers of Queen Mary's 'fixt Intention for Magnificence'.[2] Designed to rival its European counterparts, particularly Louis XIV's Les Invalides in Paris, the project was patriotic to its core – intended to inspire wealthy benefactors, overawe foreign visitors and encourage men to enlist in the Royal Navy in the knowledge that they would be cared for in return. 'Who would not be a sailor to live as happy as a prince in his old age!' declared one Hospital Governor in 1764.[3]

The Great Hall was intended to be the refectory for the Greenwich Pensioners, the secular counterpart to the Chapel which cared for the men's spiritual needs. Designed as a series of three distinct but interconnected spaces, the soaring domed vestibule gives way to a long rectangular hall lit by two tiers of windows and finally a cube-shaped upper chamber (Fig. 2). With the exception of carved embellishments, designed by Hawksmoor and executed by the master carver Robert Jones, the interior was initially conceived as a restrained, light-filled space.

The first naval veterans were admitted in 1705, when the Hospital was only partially constructed and much of the site had not yet risen beyond its foundations. The project was plagued by sporadic and often insufficient funding and was not finally completed until the early 1750s. Given the budgetary constraints, it might seem strange that in 1707 the Hospital Commissioners decided to invite an artist to embellish the interior of the Great Hall with an elaborate painted scheme. However, they urgently needed a showpiece for the Hospital, a grand space in which to celebrate the royal founders, declare Britain's maritime strength and remind potential benefactors of Queen Mary's original vision for the site (Fig. 3). The Painted Hall eventually became the public face and ceremonial heart of the Hospital complex and the pensioners ate their everyday meals elsewhere.

Fig. 1: Visitors experiencing a Painted Hall Ceiling Tour. Photograph © Old Royal Naval College, Greenwich, London

Fashionable grand-scale allegorical painting was a field dominated by painters from France and Italy. Thornhill was certainly familiar with the work of Antonio Verrio and Louis Laguerre, and may even have assisted Verrio at Hampton Court early in his career. Yet for such an overtly patriotic project, his British nationality and Protestant faith gave him the edge over his continental rivals. He also had connections to several of the Hospital directors who may have put in a good word. These included the first Duke of Devonshire, for whom he had carried out work at Chatsworth. His youth and relative inexperience when he started the project would have made him more competitive though it would be years before the Hospital finally agreed his rate of pay. Despite this drawback, the commission was an opportunity of a lifetime for a young and ambitious artist, and led to many other prestigious appointments, most notably the commission to decorate the interior of the dome at St Paul's Cathedral. As Dr Richard Johns has argued, his British nationality was an essential part of his artistic identity.[4] In 1715, Colen Campbell praised the recently completed ceiling at Greenwich,

Fig. 2: Interior of the Painted Hall prior to conservation. Photograph © Old Royal Naval College, Greenwich, London

> I can't neglect mentioning that excellent Cieling in the great Hall, by Mr Thornhill, to his eternal Honour, and his Country: Here Foreigners may view with Amaze, our Countrymen with Pleasure and all with Admiration, the Beauty, the Force, the Majesty of a British Pencil! Rich in Invention, correct in Design, noble in Disposition, in Execution admirable.[5]

Thornhill was a talented and confident draughtsman. The conservation project is being informed throughout by a programme of documentary and art historical research led by Dr Anya Matthews. In 2016, the first stage culminated in an exhibition and publication drawing together and analysing Thornhill's surviving sketches for the Greenwich commission.[6] This has provided a far greater insight into the evolution of the design and how Thornhill overcame the inherent challenges of working on such an epic scale (the Lower Hall ceiling alone measures some 15 by 30 metres).

Unlike Rubens's Banqueting House ceiling, or Verrio's work in St George's Hall at Windsor Castle, the two most important English precedents for the Painted Hall, there is no architectural framework on the Lower Hall ceiling. The smooth plaster surface was expertly prepared by the appropriately named master plasterer Henry Doogood, who used fine white kid hair in the upper layer to create the finest surface for painting on. Thornhill's task was to tell a coherent story across this vast blank canvas, whilst populating it with the multitude of characters and symbols expected from any Baroque artist. As Matthews has persuasively argued, one of his greatest achievements at Greenwich was his response to the architecture of the space, blurring the boundaries between real and fictive elements so that the viewer is unsure where the solid architecture ends and the painting begins. For visitors in the eighteenth century, his mastery of illusion and perspective was a thrilling, almost miraculous experience.

As conservator and pigment specialist Jane Davies has argued, despite their grandeur, Baroque murals are inherently fragile and vulnerable because of their intimate relationship to the structure of the building in which they are housed.[7] The Painted Hall is no exception and, less than a decade after Thornhill completed the scheme in 1726, it was already requiring restoration. The challenges of heating and ventilating such a vast space that was never designed to house elaborate murals were also considerable. Over the centuries, the interior has been restored at least ten times, and one of the highlights of a Painted Hall ceiling tour is the rare opportunity to see the marks left by many of these restorers. The standard restoration technique was to saturate the surface with varnish. This had a miraculous short-term effect of brightening the colours but inevitably over time these varnish layers darkened and discoloured, obscuring the vibrancy of the original scheme. When the Ministry of Works undertook the last major programme of restoration in the late 1950s, they reputedly removed 15 layers of varnish which had given the surface an almost monochrome appearance.

The current project is informed by the latest developments in conservation science. Over six decades of dirt and grime are being carefully removed and the team are also minimising the distorting effects of blanching, that is disruption to the varnish layers that scatters the light and reduces the legibility of the paintings. We are extremely fortunate that Thornhill's original scheme has survived largely intact (all those varnish layers at least provided a buffer). To ensure the long term preservation of the work, new environmental controls, including solar shading and a sophisticated heating system that keeps the relative humidity at a stable level are being installed for the first time.

Fig. 3: James Thornhill, Mary II and William III at the centre of the Lower Hall ceiling (detail), c.1708-1712. Oil on plaster. Photograph © Old Royal Naval College, Greenwich, London

Fig.4: Conservation in action. Photograph © Old Royal Naval College and Jim Jenkins, University of the Third Age

The project is benefiting hugely from the advice and expertise of an international team of specialists. Until the scaffolding comes down in September 2018, the public has a unique, once in a lifetime, opportunity to view the painted ceiling at close quarters and learn more about the conservation techniques being used (Fig. 4).

In early 2019, the fully conserved Painted Hall will re-launch in all its splendour. Nicholas Hawksmoor's vaulted undercroft below the hall will be open to the public for the first time with new visitor facilities and interpretation, and an ambitious public programme will allow more people than ever before to engage with the history and narratives of this unique charitable institution.

Painted Hall Ceiling Tours run every day until the end of September 2018. To book please visit www.ornc.org/paintedhall.

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Notes

1 Nicholas Hawksmoor, *Remarks on the Founding and Carrying on the Buildings of the Royal Hospital at Greenwich* (London: 1728), p. 13.

2 ibid

3 Quoted in Christopher C. Lloyd, *Greenwich: palace, hospital, college* (Greenwich: Officers Mess, 1960), p. 31.

4 Richard Johns, 'James Thornhill and Decorative History Painting in England after 1688' (PhD thesis, University of York, 2004)

5 Colen Campbell, *Vitruvius Britannicus* (London: Volume 1, 1715), p. 6.

6 Anya Matthews, *'A Great and Noble Design': Sir James Thornhill's Painted Hall at Greenwich* (London: Old Royal Naval College, 2016)

7 Jane Davies, '"The negligence of man" – restoration techniques and altered appearance of Baroque wall paintings' in *All manner of murals: the history, techniques and conservation of secular wall paintings*, edited by Robert Gowing and Robyn Pender (London: Archetype, 2007), pp. 59-78.

Boris Anrep's London mosaics

Jane Williams

When the Russian mosaicist, Boris Anrep (1883-1969) commenced the third of four schemes to adorn the floors of the grand staircase vestibules in the National Gallery, it was suggested that a group should be formed to raise funds. The art collector Samuel Courtauld had generously paid for the first two schemes. The calibre of the fundraising committee that included many distinguished figures from London's art establishments confirms the high regard in which Anrep was held. He was praised for restoring the abandoned medium of mosaics and using it as an expression of modern life.[1] Despite his fame at the time, today his name is barely known. This survey of some of his works in London will endeavour to re-establish Anrep's significant contribution.

Boris Anrep was born in St Petersburg; he initially trained as a lawyer before moving to Paris in pursuit of a new career as an artist. He visited London in 1910 and soon became closely associated with the Bloomsbury group. He was invited to select the Russian paintings for Roger Fry's ground-breaking *Second Post-Impressionist Exhibition* in 1912. Two years later, he returned to Russia in order to fight as part of the Imperial Guard and it was during this time that he became linked to the poet

Fig. 1: Boris Anrep, wall and floor mosaic, c.1914-21. Lytton Strachey peering through a window and Virginia Woolf leaning over the balcony in the hall of Ethel Sands' London home. By kind permission of the Boris Anrep Family Estate. Photograph © Harriet Williams

Fig. 2: Boris Anrep, The Awakening of the Muses*, 1933. Mosaic. By kind permission of the National Gallery, London, and the Boris Anrep Family Estate. Photograph © Jane Williams*

Anna Akhmatova. He became the inspiration for a significant number of her poems. Having left his homeland for the last time in 1917, he established himself as a mosaicist in Britain creating over forty-five schemes ranging from small panels to entire rooms adorning the floors, walls and ceilings of a number of private houses and public buildings.

One of his earliest commissions was for the American artist and socialite Ethel Sands (Fig.1). She commissioned Anrep to decorate the hall of her new London home. Anrep relished the challenge of an assignment in a private house because he believed it enabled him to embed 'amusement and gaiety' into the very core of the building.[2] The brightly coloured hallway was Byzantine in style, described by the writer Henry James as a 'sort of domestic San Marco'.[3] The mosaic floor depicts seventeen stylised figures partying and revelling.[4] The mosaics on the walls depict a cottage and its garden with five members of the Bloomsbury group, including the critic and biographer Lytton Strachey and the novelist Virginia Woolf.

The National Gallery mosaics were created between 1928 and 1952 and exemplify the prestigious nature of his work. It should be remembered that while he was designing these mosaics, he was also working on a second equally large commission for the ground floor of the Bank of England. Both schemes were designed for the floor. Anrep believed that art above one's head induced a feeling of awe but by placing it on the ground, ensured a closer relationship with the spectator who could approach it with a spirit 'of greater ease and nonchalance.'[5] The National Gallery schemes are linked by colour in order to harmonise with the museum's décor and were restricted to twenty-four hues in adherence with Byzantine traditions. A surprisingly complex theme links the first three mosaics. In the west vestibule, *The Labours of Life* (1928) is arranged in twelve geometric vignettes, each with an accompanying title. It includes some recognisable labours including *Art* with a sculptor hard at work; *Commerce* depicting a Covent Garden porter lifting baskets to balance on his head; and *Mining* possibly referencing the General Strike that had recently been called in support of the miners.

Opposite *The Labours of Life* in the east vestibule is a mirror image, *The Pleasures of Life* (1929). In both schemes Anrep included hidden portraits, establishing their identity became a game discussed in the press.[6] The pleasures are readily identifiable from the sports of *Cricket* and *Football* to the inclusion of a *Christmas Pudding*. The ballerina Lydia Lopokova can be spotted dancing the Charleston in a flapper dress in *Dance*. Linking *The Labours* and *Pleasures of Life* is *The Awakening of the Muses* (1933) on the half-way landing (Fig. 2). Apollo (the writer Osbert Sitwell) and Bacchus (the art critic Clive Bell) are sitting on Mount Parnassus surrounded by the Muses. The alliance of Bacchus and Apollo is uncommon in art but the German philosopher Nietzsche in *The Birth of Tragedy* (1872) had debated the tensions created between the qualities of these two gods in order to create art. Apollo, the embodiment of the rational and civilised side of man's nature faces *The Labours of Life* whereas Bacchus who characterizes the darker, passionate side of man faces *The Pleasures*. The Muses included many of Anrep's friends and patrons. Virginia Woolf is depicted as Clio, the Muse of History, as she clutches her plume. The Hollywood icon, Greta Garbo, is Melpomene, the Muse of Tragedy, and is seen with her mask.

The fourth and final mosaic scheme, *The Modern Virtues* (1952) for the top landing was described by *The Times* as a 'society novel' and was a 'who's who' of eminent figures.[7] It includes Winston Churchill standing in defiance on the white cliffs of Dover as he defends the country from a swastika-shaped lion-dog wearing a papal tiara, representing the triple alliance of Germany, Japan and Italy (Fig. 3). Celebrities from the scientific world include the astronomer Fred Hoyle and physicist Lord Rutherford. Figures from the creative arts include the artist Augustus John, the modernist writer T. S. Eliot and the ballerina Margot Fonteyn. Prominently placed at the top of the stairs is a more personal inclusion, Anrep's lover Anna Akhmatova whose poetry became the voice of the Russian people during Stalin's terror. She lies prostrate surrounded by flames and the horrors of war.

Shortly after the completion of the National Gallery scheme, Anrep created a mosaic for the church of Notre Dame de France, close to Leicester Square. The church, built for the French Catholic community in London, suffered bomb damage in 1940. Its rebuilding brought a flurry of commissions for its decoration. Anrep's *The Nativity* (1954) can be found on the curved altar front panel in the Lady Chapel (Fig. 4). The elongated linear and curved form of the Virgin Mary bends affectionately over the Christ Child as he lies in a manger. Anrep described how religious images executed in mosaic could acquire a unique spirituality that is detached from the human form through the use of coloured outlines.[8] An ox and ass look out against a background illuminated with small stars, the star of Bethlehem and two golden fleurs-de-lys that acknowledge the French association.

Mosaics are a unique medium; they can neither be categorised as paintings or even as architecture despite their position as part of the fabric of the building. Their awkward

Fig 3: Boris Anrep, Defiance in The Modern Virtues *(detail), 1952. Mosaic. By kind permission of the National Gallery, London, and the Boris Anrep Family Estate. Photograph © Jane Williams*

Fig. 4: Boris Anrep, Nativity*, 1954. Mosaic. Notre Dame de France, London. By kind permission of the Boris Anrep Family Estate. Photograph © Notre Dame de France*

position was clear even after the completion of the first scheme for the National Gallery: 'Mr Boris Anrep has the rare distinction of being the only living painter whose work has found a permanent place in the National Gallery, contrary to all precedent, which reserves this honour for the great dead. Still Mr Anrep's work has neither number nor label, nor is it likely to be included in the next edition of the official catalogue.'[9] Despite the reluctance to position these works, Anrep continued to forge his own path in this ancient medium that was so closely associated with the Byzantine and his heritage. This brief survey of his mosaics reveals his extraordinary ability to create a modern pictorial language in a variety of settings that reflected the sentiments of his age.

Acknowledgements

I am extremely grateful to Ben Anrep for permission to reproduce the National Gallery photographs. I also extend my gratitude to the owners of Ethel Sands' house and to Philippine de Beauregard at Notre Dame de France, 5 Leicester Place, London WC2H 7BX.

The National Gallery information desk provides a printed guide to the mosaics.

Dr Jane Williams is an independent scholar having completed her doctorate on 'The Mosaic Portraits of Boris Anrep: 1913-1952*' in 2015. She teaches 'A' level History of Art at Wychwood School in Oxford.*

Notes

1 Roger Fry, 'Modern Mosaics and Boris Anrep', *Burlington Magazine*, 42. 243 (1923), pp. 272-278.

2 Boris Anrep, 'Mosaics', *Journal of the RIBA*, vol. XXXIV, no 6, 22nd January 1927, pp. 205-207.

3 Wendy Baron, *Ethel Sands and Her Circle*, (London: Peter Owen, 1977), pp. 119-120.

4 Jane Williams, 'The Chelsea Mosaics of Boris Anrep', *British Art Journal*, 15. 3, (2015), pp. 99-106.

5 Rene MacColl, 'Modern life in mosaic: Boris Anrep at the National Gallery', *The Studio*, February 1930, p.128.

6 Anon., *Manchester Guardian*, 13 June 1929.

7 Anon., 'Portraits in Mosaic Pavement', *The Times*, 28 November 1952.

8 Boris Anrep, 'La Mosaïque à l'Autel de la Sainte Vierge', *L'echo de Notre Dame de France*, 1955.

9 P. E. Konody, 'Art and Artists: Mr Anrep's Mosaic Pavement', *The Observer*, 3rd June 1928.

Piano nobile: the architecture of Renzo Piano

Chris Rogers

What does it take to make good architecture within today's crowded, complex, sometimes contested cities? Since antiquity Italy has been a touchstone, beginning with Roman planner and architect Vitruvius. He inspired Palladio, who lived, studied and built in towns a millennium later. Both benefited from hands-on experience – one an engineer, the other a worker in stone. In the twentieth century, influential theorist and practitioner Aldo Rossi argued that a city's buildings constituted a collective memory of familiar typologies that should be respected rather than disrupted.

Renzo Piano, too, is an Italian architect with a grounding in the practicalities of his profession. His grandfather founded a masonry firm that became a builders' merchant and construction contractor; in the late 1960s, Piano began his own career working with a structural engineer on innovative solutions and materials. Piano's birthplace, the port city of Genoa, undoubtedly inspired the newly-graduated architect – sails, hawsers and masts can be seen in the lightweight pavilions, tubular steel frames and polyester roofs of his early projects.

It was, however, the repair and improvement of urban environments that began to attract Piano. He has since described the challenge as a welcome opportunity to make 'a piece of city' rather than a discrete work of architecture, and in 1971 formally partnered with another Italian-born architect who shared this philosophy.[1] Of Piano's generation and also with family in practice, Richard Rogers had been born in Florence and raised in England. He was educated there and in the United States, though his belief that cities are defined as much by their open spaces as their buildings had the same Italian roots as Piano's. They first built together in 1973, a striking yet modestly-sized new headquarters in the suburbs of Como for furniture maker B&B Italia. Its owner had been impressed by the partners' winning entry in a major architectural competition elsewhere in Europe. Four years would pass before this much larger scheme was finished, but the Centre Pompidou in the Beaubourg area of Paris made the names of Piano + Rogers and headlines around the world (Fig. 1).

This new arts complex in a run-down district was to be

Fig.1: Piazza and building working together at the Centre Pompidou. By permission of Rogers Stirk Harbour & Partners/ Renzo Piano Building Workshop. Photograph © Chris Rogers

multi-disciplinary, flexible and accessible, and in their response to the brief Piano and Rogers – working with Gianfranco Franchini – drew on the same architectural language that each had been using independently and which they brought to bear together at Como. Factory-made components assembled 'dry' on site, repetitive elements and bold colour-coding to differentiate functions all appeared, now at scale. A permanent rooftop crane was envisaged to facilitate future change. Ideas such as these, along with the externalised structure and services, had rational, Modernist justifications (permitting column-free interiors, for example) but borrowed freely from fields such as car manufacture. As Piano put it, 'Beaubourg was a joyous urban machine, a creature which might have come out of a Jules Verne novel, a sort of bizarre boat in dry dock...'.[2] Rather older in origin was the pair's crucial decision to gift half of the available plot to the people in the form of a new square. Intended to encourage street performers and artists, piazza and building were in fact conceived as a single democratic organism. An open ground floor, free-to-use escalator snaking up the main façade and large electronic displays also promoted a vision that was counter to that of a traditional institution, albeit one which was not, in reality, fully implemented. Thrilling and shocking in equal measure, the Pompidou nevertheless redefined what is now described as the public realm.

Concluding the partnership with Rogers, Piano evolved a consultative, contextual approach that he employed in other cities that were moving from the past to the future via the Renzo Piano Building Workshop. In Turin, now industrialised but once the epitome of elegant living, Piano planned the conversion of the vast Fiat car plant in the Lingotto district into a cultural, commercial, educational and entertainment centre. Piano's architecture remembered the building's past, with prefabricated glazing and sympathetic interventions to its reinforced concrete bulk, and foretold its city's future with an audacious glass bubble of a meeting room standing proud of the famous rooftop test track and a concert hall excavated from the basement. Jointly funded by the municipality and business, and completed in 1989, an internal street emulated the actual city beyond. In this way Piano demonstrated once again his awareness of history and humanity – revealingly, he included a sociologist on his team.

There could be few more contested cities than Berlin, after three periods of profound socio-political change compressed into a single generation. After the fall of the Wall hectares of scarred land at Potsdamer Platz, once Berlin's playground, awaited healing. A masterplan set out new streets and sites and the three companies between which development rights had been shared hired their own architects to fill them. For Daimler-Benz's campus Piano prescribed cornice heights, materials and green roofs, and designed (with Christoph Kohlbecker) the headquarters of its Debis subsidiary there. Ochre-coloured ceramic, attached in panel and filigree versions, screened the glazing to reduce the need for artificial cooling and provide a softer, almost tactile appearance. The internal street from Lingotto was expanded to become a cavernous linear atrium lined with the same ceramic and sheltering half of a planted pool (Fig.2). Finally, stepped, Platonic massing and a slim tower topped by the green cube of the company logo recalled Dutch notions of *civitas* seen in Willem Dudok's Hilversum town hall of 1931.

Fiat had borrowed from Henry Ford but the New World welcomed the old when the New York Times recruited Piano and FXFOWLE Architects to design new editorial offices near the eponymous Times Square, opening in 2007. A glazed tower-and-podium arrangement was perhaps inevitable in Manhattan but Piano brought an Italian sensibility to the Big Apple's custom of freely accessible ground floor arcades or lobbies. A passageway linking two streets passes an internal garden of silver birches, sedges and ferns that is open to the sky and also visible from within the building's auditorium, the retail outlets that flank this and the streets beyond. It thus sets up a grid within the grid. The building's exterior, a veil of horizontally-mounted tubes in white ceramic hovering over its inner glass skin, borrows from Debis.

After Paris, Berlin and New York it was inevitable that Piano would turn his attention to London. Quite different from each other, both his schemes here continue his examination of civic space. Central Saint Giles, built by executive architects Fletcher Priest between 2002 and 2010 in the shadow of Centre Point,

Fig.2: The atrium pool at the former Debis building continues outside where the public can enjoy it. Photograph © Chris Rogers

Fig.3: Many ways of reducing the apparent size of a large building are discernible at Central Saint Giles. Photograph © Chris Rogers

was envisaged by the then Mayor of London as another tower but councillors objected. Instead a 15-storey residential building and 11-storey office block fill more of the plot (with the largest floorplates in the West End) but attempt to reinstate the street-level grain that the existing post-war block had erased. Piano broke up the buildings' bulk so that it reads as smaller, individual frontages, particularly when glimpsed from the narrow side streets. He employed gaps between the blocks, kinked façades, corner cutbacks and – most startlingly – 'the sudden, surprising presence of brilliant colours', one for each elevation and inspired by musical instruments in the shops of nearby Denmark Street (Fig.3).[3] The centre of the site is open, edged by restaurants.

Dominating much of London, meanwhile, the attenuated pyramid that is the Shard began life as London Bridge Tower, British developer Irvine Sellar's dream of a mixed-use mega-structure. This found expression in Piano's thousand-foot stack of offices, hotel, apartments and viewing gallery, completed in 2012 (Fig.4). Artificial and natural measures effect environmental control, including small winter gardens and three layers of glass that appear to delaminate at the summit. Execution was managed by Adamson Associates, yielding the tallest building in the European Union. Piano's stated inspirations are firmly local, though: London's church steeples, sailing barges that once plied the Thames and the railway lines of the station the tower sits over, this last a clue as to why the go-ahead was eventually given. Planting a 72-floor vertical city above one of the oldest and busiest transport nodes in Britain did however mean the provision, let alone enhancement, of public space would be inherently problematic, and indeed a split-level entrance, net usable area demands and pre-existing street patterns have all limited the possibilities. Judgement of the building as a whole has been as divided as one might expect. The Secretary of State, approving the plans, thought it 'would stand comfortably in its immediate urban or townscape context' whilst journalist Simon Jenkins felt the Shard had 'slashed the face of London for ever'.[4]

A debate over sterility versus activity and building functions versus the spaces in between is under way in London, if sometimes diffusely. Peter Murray, London's energetic architecture champion, notes that the city is unusual in not delimiting its historic core as a static tourist attraction and many, not least those Classical and Renaissance forebears, would maintain that combining new and old is precisely how a city thrives. Certainly one other historic, English-speaking island nation capital agrees – Valletta's principal city gate was recently rebuilt, along with the Maltese parliament building. The long-fallow ruins of an opera house became an adaptable open-air performance venue. Accessibility is thus balanced by monumentality, fragmentation with consolidation, native stone with cutting-edge technology. The architect? Renzo Piano.

Renzo Piano is in the Gabrielle Jungels-Winkler Galleries at the Royal Academy, London, from 15 September 2018 to 20 January 2019.

Chris Rogers is an architectural writer, historian and lecturer. He has written three books including How to read London: a crash course in London architecture *(Ivy Press, 2017) and contributed to others including the newly-published* 30-second Paris: the 50 key elements that shaped the city*, edited by John Flower (Ivy Press, 2018). His work can also be found at www.chrisrogers.net in a series of long-form articles and blog posts. Chris lives in London.*

Notes

1 Renzo Piano, quoted in 'Piano Forte', by Dan Cruickshank, *Perspectives in Architecture*, September 1994

2 Renzo Piano, quoted in *GeneroCite: generous versus generic – a new culture of more in French contemporary architecture*, by Francis Rambert and Delphine Desveaux (Barcelona: Actar, 2008)

3 Renzo Piano, quoted in Ignacio Fernández Solla, 'Central Saint Giles: Piano goes to London' at http://facadesconfidential.blogspot.co.uk/2010/11/central-st-giles-piano-goes-to-london.html

4 John Prescott, quoted in ''Shard of glass' set to join London skyline', Matt Weaver, *The Guardian*, 19 November 2003; 'The Shard has slashed the face of London for ever', Simon Jenkins, *The Guardian*, 3 July 2012

Fig.4: The Shard in its context shows one design inspiration. Photograph © Michel Denancé

‘Opening up Art History’: fifty years of the Department of History of Art at Birkbeck

1. Origins and early development, 1967 to 2005

Francis Ames-Lewis

The story of Birkbeck’s History of Art Department over the past fifty years has been one of continual growth in student numbers and the range of our scholarly activity. This brief survey of the years from 1967 to 2005 will focus on teaching.

The Department was established at the time of Sir Nikolaus Pevsner’s retirement in 1967. Peter Murray was then appointed to the new professorship, and the medievalist Kit Galbraith to a lectureship; together they started to develop courses for Joint Honours degrees, in which art history could be studied in combination with History, Philosophy, English, French, German or Italian. For the fledgling Department to provide the range of courses needed, two more lecturers, Peter Draper and Francis Ames-Lewis joined in October 1969, strengthening teaching in the Gothic, Renaissance and Baroque periods. The following year Carl Huter was appointed to teach the history of German art, and to develop teaching in twentieth-century art. Evening teaching for 1st-year special topics, such as the Parthenon, or Raphael, was complemented by Saturday morning classes at the British Museum or the National Gallery. Out of these evolved the annual Easter vacation field trips, to Florence, Venice, Paris or New York, which our highly committed and enthusiastic students hugely appreciated both for their academic and their social value.

The Department continued to number five teaching staff for the following fifteen years or so. At first the departmental Secretary, Judy Smart, was also responsible for maintaining the slide library. As this grew with the expansion in the number of Special Subject courses, it became possible to recruit a Slide Librarian, initially one of our early graduates, Mary Atkins, and from 1979 Anthony Hamber, who considerably expanded the collection by making photographic excursions around Europe.

Two major developments in the 1970s were the introduction of a Single Honours degree, modelled on the Courtauld Institute’s BA course, and the Department’s relocation to Gordon Square. Single Honours History of Art appealed to a different constituency and thus helped to raise the annual intake of students, but it bound the department to the structure and oversight of the Courtauld’s undergraduate curriculum, with which it was not always easy for us to dovetail. Gratifyingly, our students performed just as well as their full-time Courtauld peers.

Initially the Department had been accommodated in Dilke House, next to Waterstone’s (then Dillon’s) in Malet Street, sharing the top floor with Birkbeck’s Italian and Spanish Departments. When in 1974 the University of London’s Institute for Computer Science moved to more spacious accommodation, the University allocated the lease on 43-47 Gordon Square to Birkbeck. The History of Art Department was given offices and teaching rooms in houses 46 and 47; from 1904, 46 Gordon Square was occupied for a few years by Virginia Stephen (later Woolf) and her sister Vanessa, and was later owned by John Maynard Keynes. I have happy memories of running seminars in the very room in which the Bloomsbury Group first met. To strengthen the connection, I negotiated the loan of three Bloomsbury Group paintings from Charleston Farmhouse which still hang in the so-called ‘Keynes Library’, the fine room on the first floor of 47 Gordon Square.

Peter Murray retired in 1979, and John Steer was appointed to the professorship. His principal contribution was to sever our association with the Courtauld Institute and to link our teaching and examining closely with that of the University College History of Art Department, which had rooms in 39-42 Gordon Square. The structure of the UCL Single Honours BA was more flexible and accommodating than the Courtauld’s, which made curricular developments easier to achieve, and allowed for a certain amount of shared teaching. In 1984 John Steer retired; Carl Huter also left at this time, and was replaced by Lynn Nead, who provided welcome specialist teaching of nineteenth- and twentieth-century art. Up to this point, our teaching had been methodologically fairly conventional, laying emphasis on stylistic analysis, the social history of art and patronage studies. Lynn Nead now introduced the Department’s students to elements of the ‘New Art History’, such as theoretical and cultural issues, and gender studies.

In 1986 Will Vaughan was appointed to the professorship, greatly strengthening teaching in eighteenth- and nineteenth-century art. He also launched the ground-breaking MA in Computer Applications in the History of Art, with the recruitment of computer scientist Kirk Martinez as the sixth member of the teaching staff; he was succeeded in 1997 by Charlie Gere as lecturer in digital art history. Meanwhile, in October 1985 we had launched our MA in History of Art, which provided another constituency of students with the opportunity to gain a postgraduate art history qualification through evening teaching and study. Initially the MA core course focused on art theory and Italian art, but with increasing teaching input in the modern period, this course became broader, while preserving its emphasis on art theory.

Kit Galbraith took early retirement in 1988, and sadly succumbed soon after to cancer. Her place was taken in 1989 by Annie Coombes, who introduced issues around art history and colonialism and further strengthened our provision of teaching in the modern period. That year growth in student numbers also justified the appointment of a seventh lecturer,

Laura Jacobus, a specialist in late Medieval art who had only recently completed her doctorate in the Department. With the growing popularity of art history, stimulated by increasingly good colour reproductions, blockbuster exhibitions, and popularising television arts programmes, student numbers continued to grow. In response, the Department was allocated two more new posts: Tag Gronberg joined in 1992 and Simon Shaw-Miller in 1993, once again considerably widening the provision of courses in the increasingly popular modern period, and broadening our range by introducing teaching in design history and in relationships between art and music respectively. They also expanded the Department's contributions to a range of new interdisciplinary courses, the BA in Humanities, and MA programmes in Medieval, Renaissance, and Victorian Studies, and the MA in Gender, Culture and Society. Further annual increases in student recruitment during the later 1990s allowed us in 2001 to recruit Robert Maniura, who strengthened teaching in the Renaissance period.

Meanwhile, a major expansion in the range of the Department's activity came about in 1998 when the College awarded us one of a small group of Anniversary Professorships, posts created to mark the 175th anniversary of Birkbeck's foundation in 1823. This enabled us to recruit Ian Christie to join Laura Mulvey in establishing the History of Film as an important new facet of our coverage of the history of the visual arts in the twentieth century. With Mike Allen, appointed in 2001, they arranged the transfer to Birkbeck of the British Film Institute's postgraduate degree course, now renamed the MA in History of Film and Visual Media, and won a large Art History Research Board (AHRB) grant to develop a Centre for British Film and Television Studies. Finally, the appointment in 2003 of a recent graduate, Patrizia Di Bello, as lecturer in the history and theory of photography filled the last significant gap in our coverage of the visual arts in the nineteenth and especially the twentieth century, and provided the springboard for further innovations in recent years in teaching and research in what then became the Department of History of Art and Screen Media.

With Will Vaughan's retirement in 2003, Peter Draper's in 2004 and Francis Ames-Lewis's in 2005, and their replacement respectively by Kate Retford, Zoë Opacic and Dorigen Caldwell, the Department took on a different complexion, and the foundations were laid for further important curricular developments in the new century which are outlined in Leslie Topp's contribution.

On his retirement in 2005 from Birkbeck's History of Art Department, Francis Ames-Lewis was Pevsner Professor of the History of Art. Over 36 years he has taught courses mainly in Italian Renaissance art. His publications include Drawing in early Renaissance Italy *(Yale University Press, 1981),* Tuscan marble carving*, 1250-1350 (Ashgate, 1997),* The intellectual life of the early Renaissance artist *(Yale University Press, 2000), and* Isabella and Leonardo *(Yale University Press, 2012).*

2. Continuity, upheaval, and new directions since 2005

Leslie Topp

The last thirteen years have been a time of significant change for History of Art at Birkbeck, as the department, along with the rest of the College, has responded to the transformation of the entire higher education landscape. But with all the change, there has also been continuity, and the legacy of Peter Murray's department has been maintained: teaching across periods and geographical boundaries, producing ground-breaking research and engaging with cultural institutions beyond academia.

The Department grew significantly over the period 2006 to 2009. Suzannah Biernoff and Gabriel Koureas were appointed in 2006, strengthening our coverage of modern and contemporary art and visual culture, as well as of museum and memory studies, and medical humanities. Dorota Ostrowska joined the Department in 2008, enhancing the team teaching film and television studies. Charlie Gere meanwhile left to take up a Readership at the University of Lancaster. In 2009, the College reorganised its academic structure, and the Department became part of the School of Arts, alongside the Departments of English and Humanities; Film, Media and Cultural Studies; and Cultures and Languages.

This restructuring had another important impact on the presence of History of Art as a discipline within Birkbeck. Ever since the University of London Department of Extramural Studies (which itself dated back to 1876) was incorporated into Birkbeck in 1988, there had been an additional focus for teaching and research in history of art and allied disciplines in the Faculty of Continuing Education (later renamed Lifelong Learning). One of the largest units within the Faculty was History of Art, which offered Certificate and Diploma awards in History of Art, History of Architecture, Garden History, and Understanding Visual Arts (this last based in Newham) as well as an MA in Garden History, and a Graduate Certificate in History of Art and Architecture. An innovative new Certificate programme in World Art and Artefacts was also established in the Faculty by Fiona Candlin in partnership with the British Museum. Each unit in the Faculty was led by one or more permanent academics, along with academic advisers (special mention goes to Kasia Murawska-Muthesius and Charlotte Ashby, who continue to work with us) and associate lecturers – altogether the History of Art team numbered about 35. The 2009 restructuring resulted in the various units within the old Faculty being incorporated in their cognate departments in order to encourage Certificate students to take up BA and MA study within those Departments. As part of these changes, Fiona Candlin, Dominic Janes and Leslie Topp joined the permanent staff of the Department, bringing strengths in museum studies, nineteenth-century visual culture, queer studies, modern architectural history and medical humanities.

Unfortunately, 2010 brought radical changes to university funding with the tripling of undergraduate tuition fees in England and the withdrawal of all direct funding for the teaching of humanities subjects. This hit Birkbeck hard in general – mature

Fig.1: Department of History of Art headquarters at 43 Gordon Square, with the Peltz Gallery. Photograph © Birkbeck

students being much less likely to be comfortable taking on significant debt to pay for their studies – and Certificate-level studies in particular. The Certificate in History of Art is still a significant programme within the Department (one of the relatively few Certificates remaining in the College as self-standing programmes) but much reduced in numbers, both of students and staff; we have lost many talented and dedicated associate lecturers to redundancy as student numbers have declined. The Graduate Certificate – which serves as a transition course for those who studied in another area for their first degree but who want to study History of Art or allied disciplines at postgraduate level – also continues as a successful programme within the Department. The changes in university funding have also meant changes to student numbers on our degree programmes, with the majority of our students now studying for MA programmes, and the BA cohorts in the minority. The Department, along with the rest of the College, has introduced full-time evening BA degrees, which have proved increasingly popular with younger students who want to be able to work during the day in order to reduce their dependence on student loans. Our student body has as a result become more and more diverse.

Meanwhile there were important developments happening at postgraduate level. In 2010, the MA in Museum Cultures was launched, supported by the cluster of staff with museum studies expertise, including Annie Coombes, Gabriel Koureas and Fiona Candlin, later joined by Sarah Thomas. The following year we launched a History of Photography pathway within the MA History of Art, drawing on the expertise of Patrizia Di Bello and Lynn Nead.

Colleagues moved on: Simon Shaw-Miller left the Department for a chair at the University of Bristol, Dominic Janes for a chair at Keele, and Nick Lambert to take up the position of Head of Research at Ravensbourne. In 2013, the team teaching film and television (Ian Christie, Laura Mulvey, Mike Allen and Dorota Ostrowska) moved over to the Department of Film, Media and Cultural Studies, and our Department reverted to its old name: the Department of History of Art. Other colleagues joined us when we appointed two new professors in 2016: Mark Crinson from Manchester as Professor of History of Architecture and Steve Edwards from the Open University as Professor of History of Photography.

We continue to introduce new opportunities for specialised study in our areas of research and teaching strength and in collaboration with other Departments. We've recently introduced a BA History of Art with Curating, which is proving particularly attractive to younger students, and the joint degree from our earliest days as a Department is making a reappearance: students can now study for a BA History of Art with Film, a BA History of Art and History, and joint History of Art and Languages degrees are in the pipeline. In 2019-20, we'll launch two new self-standing MAs, in History of Architecture, and History of Photography. The Peltz Gallery within the School of Arts, set up and directed by Annie Coombes, is a space within which students can learn through changing exhibitions, and indeed participate in curating shows, including the recent '*Cultural Sniping: Photographic Collaborations in the Jo Spence Memorial Library Archive*', which drew on the Jo Spence archive located within the Department.

Elements of continuity are worth mentioning too, such as the hugely popular annual field trip over the Easter term break, which has recently taken students to Rome, Florence, Berlin, Paris and Vienna. The trip is supported by the Murray Bequest, set up by Peter Murray's wife Linda to support activities within the Department, also including a series of research seminars in Medieval and Renaissance Art, and the biennial Murray Lecture. The PhD programme has continued to thrive, forming a vital component of our intellectual culture. We have also had the benefit of great continuity and dedication over the years from our administrative team, whose work is so crucial for making our teaching and student support possible.

As we celebrate our fiftieth anniversary under the banner 'Opening up Art History' we can look forward to a future filled no doubt with challenges but also with new directions, and with a thriving Department founded on years of dedication, rigour and innovation.

Leslie Topp *has been Head of the Department of History of Art at Birkbeck since 2017. She is from Toronto, Canada, and did a BA in History of Art at University of Toronto, followed by an MA and PhD at Bryn Mawr College, USA. She came to the UK in 1998 to take up a research fellowship at Oxford University, and was Lecturer at Oxford Brookes until 2004, when she moved to Birkbeck. Her work is on the history of architecture in its social context, with a particular emphasis on Vienna and Central Europe in the period 1890 to 1914. Her latest book is* Freedom and the cage: modern architecture and psychiatry in Central Europe, 1890-1914 *(Penn State University Press, 2017).*

Broadening the art historical narrative: Okwui Enwezor at the Haus der Kunst in Munich

Sunil Shah

The bias in art history towards a US and Western European narrative has been well accepted, discussed and deliberated since the early 1980s. In recent decades we have witnessed the rise of internationalism, multiculturalism and global art as parts of a changing landscape in which diversity and inclusivity have become high on the agenda for arts institution policy. Unsurprisingly and in parallel, the adoption of the global south has opened new zones of interest for an expanding art market. It must be said that these developments did not appear out of thin air but through a web of complex social and political circumstances absorbed into cultural consciousness, academia and art practice. Most importantly, this can be attributed to a huge number of individuals, scholars, activists and artists, in their refusal to accept the status quo – that of a system privileging white, Western, (usually male) artists and their art into a canon that seemed impenetrable.

Today, we occasionally see artists of colour receiving recognition in prestigious awards (Lubaina Himid winning the 2017 Turner Prize) and retrospective solo and survey shows (Basqiuat at the Barbican and *Soul of a Nation* at Tate Modern respectively) in major art galleries and institutions. We see the international art event circuit and biennials where artists little known in the West share grand curatorial themes and gallery spaces with well-known Western artists. We see the field of contemporary curating as vibrant, diverse and challenging to convention. All of this appears to redress the imbalance. One might imagine we have an inclusive industry, yet something is still somewhat amiss.

The issue, I believe, is due to a kind of 'binarism' in our thinking. In the West, we still tend to separate the work of artists of colour from white artists, for whom colour or ethnicity is not the defining characteristic; for the former it is very much so. One of the positive things to have emerged out of the 1980s 'new' internationalism was solidarity in the formalisation of 'Black Arts'. In the UK, 'Black Arts' manifested itself as a movement through the actions of radical and highly driven individuals wanting to take creative destinies into their own hands, creating their own support networks, publications, exhibitions, conferences and institutions. Whilst this was a vital act of resistance and liberation, it also had the effect of isolating these groups into a subcategory or 'ghetto' of 'Black Arts'. In addition to providing a useful solution for Arts Council fund allocation, it also effectively entrenched 'Black' artists and cultural producers into a kind of essentialism from which it has been difficult to re-emerge. In fact, what would then constitute 'Black' was itself to become problematic, as relying on the binary 'Black' and 'not White' becomes complicit in its own forms of privileging and exclusion, not to mention ambiguity, as it raises the question, who or what do we constitute as 'black'?

If we consider true equality as one in which everyone regardless of colour, gender or class can participate and contribute, then I would argue that rather than being a solution, the creation of 'Black Arts' was a necessary and acceptable compromise. Also, if we were to consider decolonisation within the arts as a conceptual space in which art histories and contemporary cultural relationships can be re-imagined then we might begin to move towards new conceptualisations of what constitutes 'us and them'. I am not suggesting that race and colour does not and should not exist as a subject of art, that identity politics should be overlooked or that the black or any other experience can't be retold through the lens of curatorial thematising. What I am proposing is we allow for new and re-imagined models of collectivity.

This brings me to Okwui Enwezor's *Postwar: Art between the Pacific and the Atlantic, 1945-1965* exhibition held at the Haus der Kunst in Munich from November 2016 to March 2017. This exhibition provides a good example of reimagining art practice and production. In *Postwar*, Enwezor highlights the 'entanglements' in international politics, modernism, art movements and art production in cross-cultural communities, contexts and divisions across a globally diverse spread of 350 artworks including painting, sculpture, installation, collage, performance, film and photography, by 218 artists from 65 different countries. It is possible to interpret this exhibition through a postcolonial lens and in relation to a critical trajectory in the late modern (under) development of addressing the institutional (in)visibility and exhibition of non-Western art. Specifically, art produced by non-Western artists based outside the US and Europe and by artists of various diaspora scattered within the global 'West'.

Enwezor, the museum's director, is perhaps best known for curating Documenta 11 (2002) in Kassel and the 55th Venice Biennale (2013), in addition to several other curatorial projects, publications and papers. He had been at the vanguard of the postcolonial reassessment of art in the global context well before his 2003 essay: *The postcolonial constellation: contemporary art in a state of permanent transition*[1], which sought to specify the challenges to art presented by globalism during the latter part of the last century. In this essay, he provides an account of how the postwar period was characterised by a process of change from the previous Eurocentric order to a global reconfiguration in a post-imperial transformation. Enwezor presents the basis of this 'postcolonial constellation' as a curatorial strategy in Documenta 11, interconnecting global geographies as sites of artistic production and cultural discourse, and in *Postwar* returned to the same themes spanning the two decades following the end of the war in 1945.

In the *Postwar* exhibition, Enwezor takes as its premise, a web of deeply entangled relations between forces of geopolitical power and change in the field of artistic cultural production. He

demonstrates how this creates 'regimes of subjectivity' that do not correlate to straightforward binaries and dichotomies. Rather, the artistic interrelations of his postcolonial constellation are of 'discontinuous, aleatory forms, creolization, hybridization, etc. with a cosmopolitan accent'. Enwezor echoes Edouard Glissant in stating how diaspora and the cultural transformations with it, create a 'flood of convergences' within everyday life which then lead to subjectivities, and therefore artistic expressions, in art and art history that are shaped by both Western imperialism and the postcolonial condition.[2]

This postcolonial discourse, furthermore, does not reflect the geographic distances implied by global culture but is characterised by nearness. Spatiality in the global context has now collapsed into a plurality and proximity of cultures, exceeding the boundaries of the imperial world, in a *de-territorialised* domain. This makes it a space replete with tensions that converge, where experimental cultures are formed, where decolonization can occur. This becomes a universal space, independent and in resistance to Western imperialism, without negating it, a freeing from within.

Enwezor's *Postwar* employs the existing canon but expands its range and narrative exposing cross-cultural, socio-political and multi-national connections across the globe. To make the point I'm making here doesn't need an in-depth examination of the art works on show, however it is important to mention that the artists shown are grouped into stylistic and thematic affinities rather than geographies or ethnicities. In the section *Form Matters*, Jackson Pollock shares space with Lee Krasner, Princess Fahrelnissa Zeid and Tetsumi Kudo. In the section *New Images of Man*, Francis Newton Souza creates oppositional dialogue with Magda Cordell. This approach, given the show's scale and space, allows a multitude of possibilities and interpretations.

In conclusion, Enwezor's *Postwar* allows the art historical narrative of the period to include artists of colour and non-Western artists that were previously precluded from entering this frame and who were relegated to ethnic or black arts contexts. It provides an institutional alternative to the binarism and 'othering' of everyday thinking. Instead of separation we have a broadening of the art historical narrative. What is required then, in addition to greater inclusivity strategies within the structures of art are curatorial models like this, detailing complexities and inter-relationships. If we only see the world through the filters of *either/or* dichotomies pushing away that which is not *us*, then we will only succeed in highlighting what makes us different and not what we share as humans.

Sunil Shah is an artist, curator and writer based in Oxford. His work examines knowledge formation and agency in art and photography with focus on conceptual documentary and postcolonial art. His work has been shown at The Photographers Gallery, New Art Exchange and the Pitt-Rivers Museum in Oxford. He is the recipient of Magnum Photos, Photographers Gallery and Source Magazine graduate awards, and has received curating mentorships from Brighton Photo Fringe, Autograph ABP and the Royal College of Art/Inspires Curating Conversations programme. He writes on photography, and is Associate Editor of American Suburb X online visual culture platform. He has curated Uganda Stories*, a photographic exhibition of his own work at the Pitt Rivers Museum, Oxford, 17 February-27 August 2018.*

1 Enwezor, Okwui, 'The postcolonial constellation: contemporary art in a state of permanent transition' in *Research in African Literature*, Vol. 34, 4, (2003), pp. 57-82.

2 ibid. p.59.

The new Royal Academy of Arts

As part of its celebrations for its 250th anniversary year the Royal Academy of Arts has opened a new extension, giving it 70% more public space than the original Burlington House premises, and enabling it to expand its exhibition and events programme. The new building, 6 Burlington Gardens (Fig. 1), backing onto Burlington House, was originally designed by Sir James Pennethorne as the nineteenth-century headquarters for the University of London, and subsequently owned by the RA but leased to the British Museum's Museum of Mankind. It has been transformed by the architect Sir David Chipperfield with financial support from the National Lottery. Historic treasures from its collection will be on display, including the Michelangelo 'Taddei Tondo', an early copy of Leonardo da Vinci's The Last Supper, paintings by Reynolds, Constable and Gainsborough, and casts of antique sculpture, such as the Venus de Milo and the Farnese Hercules. It will also open up to the public the work of its Royal Academicians and the Royal Academy Schools, as well as provide a lecture theatre and improved visitor facilities.

Fig. 1: The Wohl Entrance Hall staircase to the new Royal Academy of Arts. Photograph © Simon Menges

PROGRAMME 2018-2019

LECTURES

Tuesday 2 October 2018
Winchester's Holy Sepulchre Chapel and Byzantium
Cecily Hennessy

Tuesday 20 November 2018
(The Maria Shirley Lecture after the AGM which begins at 16:30)
At either end of the seventeenth-century Golden Age: the Dutch still-life painters Clara Peeters and Adriaen Coorte
Clare Ford-Wille

Wednesday 16 January 2019
The impact of medieval drama on medieval Christian iconography
Nora Courtney

Tuesday 5 February 2019
William Kentridge's Tiber Wall, Rome
Katherine Cuthbert

Wednesday 6 March 2019
Gainsborough as a landscape draughtsman
Hugh Belsey

Monday 1 April 2019
When Room becomes Cell: solitude and isolation in asylum architecture
Leslie Topp

Wednesday 1 May 2019
The Norman Cathedral of Winchester: its local, regional and international context
Eric Fernie

Lectures are free to members, and are held at The Art Workers' Guild, 6 Queen Square, London WC1N 3AT, starting at 18:00, including the Maria Shirley Lecture which follows the AGM which begins at 16:30 on 20 November 2018.

COURSES

1 October-29 October 2018
Mondays 14:30-16:30 (5 weeks)
The arts of Edo-period Japan, 1615-1868
Leader: **Julia Hutt**
Venue: Bloomsbury Central Baptist Church

23 October-20 November 2018
Tuesdays 10:30-12:30 (5 weeks)
Identity and representation: women and men in early modern portraiture
Leader: **Carlo Corsato**
Venue: Brockway Room, Conway Hall/ Swedenborg House

31 October-28 November 2018
Wednesdays 10:45-12:45 (5 weeks)
The Spanish Golden Age: from the glories of medieval Islam to a Golden Age
Leader: **Jacqueline Cockburn**
Venue: Brockway Room, Conway Hall

9 January-13 March 2019
Wednesdays 14:00-16:00 (10 weeks)
The Renaissance: Part Two
Leader: **Geoffrey Nuttall**
Venue: Bloomsbury Central Baptist Church

24 January-7 March 2019
Thursdays 11:00-13:00 (6 weeks – no class on 21 February)
Six more English medieval cathedrals in context
Leader: **John McNeill**
Venue: Bloomsbury Central Baptist Church

5 March-2 April 2019
Tuesdays 10:30-12:30 (5 weeks)
The art world now
Leader: **Anna Moszynska**
Venue: Swedenborg House

SEMINARS AND SCHOOLS

5-26 November 2018
Mondays 14:00 -16:00 (4 weeks)
Mary Magdalene – her changing image in art and literature
Leader: **Clare Ford-Wille**
Venue: The Art Workers' Guild

STUDY DAYS, VISITS AND WALKS

Saturday 8 September 2018
11:00-12:30
Study Visit: *Houses of Parliament*
Leader: Private Guide

Tuesday 11 September 2018
11:00-13:00
Walk: *Bermondsey Bonanza*
Leader: **Andrew Davies**

Monday 24 September 2018
11:00-16:30
Study Day: *The Renaissance man from Nuremberg: the multiple talents of Albrecht Dürer 1471-1528*
Leader: **Leslie Primo**
Venue: Brockway Room, Conway Hall

Wednesday 3 October 2018
11:30-13:00
Study Visit: *Royal Geographical Society*
Leader: Private Guide

Wednesday 17 October 2018
11:00-16:30
Study Day: *Frida Kahlo: a female icon*
Leader: **Jacqueline Cockburn**
Venue: Brockway Room, Conway Hall

Wednesday 24 October 2018
11:00-16:30
Study Day: *From Augsburg to Basel to London: the world of Hans Holbein the Younger, 1497/8-1543*
Leader: **Leslie Primo**
Venue: Brockway Room, Conway Hall

Additional study events will be announced during the year.

STUDY TOURS

24-28 November 2018
Study Tour: *Tintoretto: 500th Anniversary tour to Venice*
Leader: **Carlo Corsato**

17-20 May 2019
Study Tour: *Avignon*
Leader: **Alexandra Gajewski**

10-14 June 2019
Study Tour: *Italian Court Cities*
Leader: **Geoffrey Nuttall**

12-16 September 2019
Study Tour: *Bauhaus*
Leader: **Tom Abbott**

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